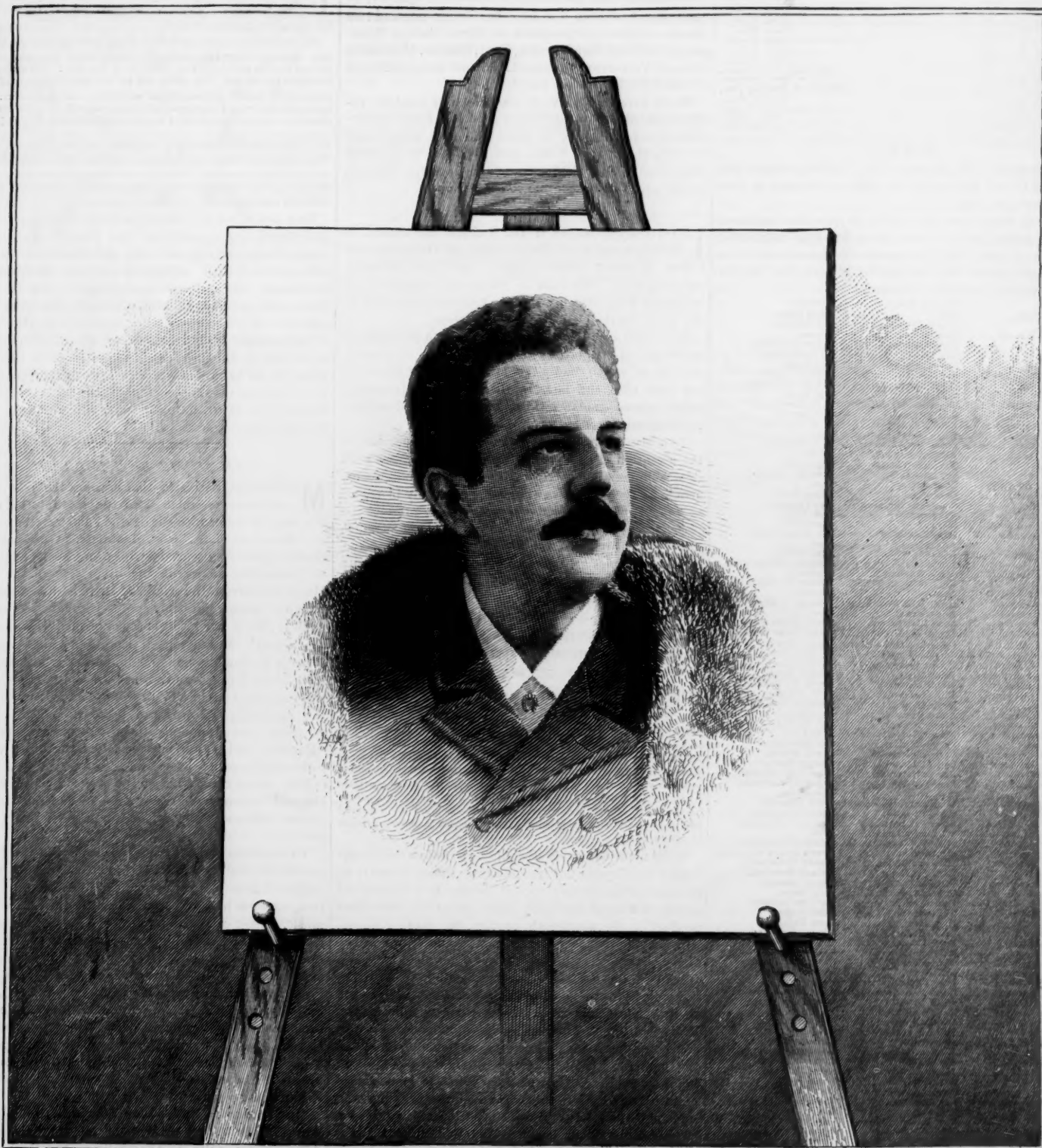


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A WEEKLY JOURNAL  
DEVOTED TO MUSIC AND THE MUSIC TRADES

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NEW YORK, WEDNESDAY, DECEMBER 26, 1888.

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VICTOR HERBERT.

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MARCO A. BLUMENBERG. OTTO FLOERSHEIM.  
**BLUMENBERG & FLOERSHEIM,**  
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Office: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, JOHN E. HALL, 236 State Street, Manager.

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## CONTRIBUTORS.

Mr. FREDERIC GRANT GLEASON.....Chicago, Ill.  
Mr. E. M. BOWMAN.....Newark.  
Mr. CLARENCE EDDY.....Chicago, Ill.  
Mr. H. G. UNDERWOOD.....Milwaukee, Wis.  
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During nearly ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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A Victor Benham.  
Mr. and Mrs. Carl Hild.  
Anthony Stankowitch.  
Moris Rosenthal.

AN English musical magazine is responsible for the following:

A curious product of the times is a tricycle band belonging to the manufactory of Messrs. Singer & Co., the well known cycle makers, of Coventry. The band is mounted upon a long train of tricycles one behind the other, the whole being guided by the foremost rider. The band has filled several engagements on this cycle, and wherever it has been seen has been the greatest of attractions on account of its novelty.

This is an idea for Gilmore which would impart novelty to the sameness of his band's playing; but we can hardly imagine that the jolting over a stony road would be conducive to an even musical performance, although it might do very well for the "Arkansaw Traveler," quite a favorite composition, by the way, of Mr. Gilmore's aggregation of musical talent.

A LONDON musical paper asks the following pertinent question:

Has the piano recital had its day? It certainly fails to attract as once it did, except when the soloist is of the very first rank, and not always even then, as was proved by the lamentably small attendance at Von Bülow's recitals last May. This has, not altogether without reason, been ascribed to monotony both in the character of the entertainment and the répertories of the pianists, and we have had so-called "piano recitals" at which violinists, cellists and vocalists, sometimes singly and sometimes together, have "assisted."

The article then goes on to point out the quantity of good music written for four hands for one and two pianos, original compositions of Bach, Mozart, Schumann, Schubert, Mendelssohn, Gade, Onslow, Moscheles, Dvůrk, Volkmann, Brahms, Liszt, and Saint-Saëns, all of which are too seldom heard.

While here in New York piano recitals need no encouragement, still it would be a good idea if this hitherto unexplored treasury of piano ensemble music could be brought to public notice and the baldness of mere piano recitals garnished with a little novelty. Pianists should give this matter due consideration.

IT certainly looks as if Dr. Richard Eisenmann, of Berlin, would solve the problem that Helmholtz and a host of lesser scientific lights have been so vainly wrestling with. We refer to his recent successful experiments with electro-magnetic mechanism applied to the piano for the prolongation of its tone.

By a pedal anything from a *p* to an *ff* can be produced at the will of the player with the assistance of electricity, all of which had been attempted by Chladni in the year 1800, and later by the celebrated Helmholtz, under whose guidance Eisenmann himself has been experimenting.

THE MUSICAL COURIER contained a full account of the invention in its issue of November 28, and last week it was interesting to read Mr. Krehbiel's noteworthy article on the genesis of the piano, especially in regard to the "Bebung," which he describes as producing a peculiarly sympathetic effect, and on account of which effect Bach preferred the old clavichord to the piano. So old principles are developed and perfected, and with the power of producing a genuine "cantabile" on the piano and the ability to alter the tone color at will, the instrument will indeed be the king of instruments; harmonically it always has been and melodically it will be, unless Dr. Eisenmann's experiments are futile.

THE London "Court Journal" has the following startling information:

The latest prodigy at the piano is reported to be quadrumanous—a monkey, to wit, that executes morceaux brilliantly with all four hands at once, while he gracefully turns over the leaves of the music with the tip of his prehensile tail. It is not stated whether or not the music has been specially written for him à quatre mains; perhaps he simply duplicates what has been written for ordinary two handed performers of the Rubinstein order. The achievements of the wonderful ape surely mark a new and most important epoch in the arrangement of orchestras.

What a curious study it would be to follow the ethnological development of our primeval simian ancestry to discover whether any special talents had existed—of course in a latent condition—that led to that marvelous product of the nineteenth century, the piano virtuoso. The playing of the talented monkey described in the above clipping certainly points out a new field for investigators in the domain of biological studies; for if our hairy progenitors—of course, always supposing Darwin to be scientifically correct—with their technically prehensile tails and arboreal habits, did bequeath to us some of their manual dexterity, why could not all of the higher anthropoid apes be taught to play Bach fugues and Chopin nocturnes? What an immense superiority their tails would have over the ten fingers of humanity in part playing! And then, if occasion required, our dusky brethren could play duets all by themselves by the aid of their highly developed toes. What with Volapük, Telepathy, Janko keyboards and musical monkeys the age is certainly in no danger of retrogression.

THE musical world can breathe easier. There is no trouble to be anticipated by the "Know Nothing" movement of Louis Aldrich in his crusade against what he calls "contract labor" actors. A committee of actors called on Director Edmund C. Stanton, of the Metropolitan Opera House, last week, and convinced him that the proposed amendment of the Contract Labor law would in no way affect German opera. Louis Aldrich failed to make Mr. Stanton understand this last week, and the Opera House executive committee were preparing to join certain theatre managers in a campaign against the amendment. A draft of the bill being shown to Mr. Stanton he saw at once that singers are to have the same privileges as "star" actors, therefore opera is safe, and the Metropolitan management need not concern itself one way or the other. Consequently the newly imported stars of the Metropolitan Opera House can sleep at nights without further worry, except such as is caused by the very natural criticisms on their deviations from normal pitch made by the wicked crits of Gotham.

## SCREENS FOR A BATH CONCERT.

THE following scheme, mention of which we find in the London "Figaro," commends itself to every fair minded conductor:

Mr. Albert Visetti and the committee of the Bath Philharmonic Society have organized a novel competition for a gold medal, to be presented to the best vocalist among the lady members of the choir. The contest will be held on the 8th inst. The voters will be the male chorists, who will have before them a perforated card containing certain numbers. The ladies will sing behind a curtain, so that their personal charms may not be allowed to warp the judgment of impressionable West of England amateurs, and each voter will tear off the number of the girl he likes best. Each competitor will have to sing one sacred song and an English ballad. This, of course, indicates the playtime of the Bath Philharmonic Society. For more serious work Mr. Visetti and his colleagues have organized an already highly promising orchestral class, which it is hoped will in time enable the society to almost do without professional aid.

This idea could be made valuable for two reasons: We have heard singers, violinists and pianists whose personal charms certainly seriously interfered with the critical acumen of their audiences, and then we have, unfortunately, met with artists whose total lack of good looks, plus positive ugliness, damaged the audience's estimate of their work. For instance, if Mrs. Alice Pshaw was put behind a screen, what a difference there would be in the box office receipts, and it certainly would do no harm if a whole proscenium curtain intervened betwixt the audience and—but it is time to be discreet; no artist, however ugly, will admit the fact. Human nature, you know.

## CAN MUSIC BE IMMORAL?

MONTESSQUIEU said that music is the only one of all the arts which does not corrupt the mind. We beg to differ with the learned and revered author of "Esprit du Lois," who, doubtless, at present is a ghost, expounding sage doctrines for the management of internecine affairs on the other side of the Styx. Music *can* corrupt the mind and there is such a thing as immoral music, probably only through association of ideas; but if the result is accomplished why question the means? Morality itself has been called relative. What is profoundly immoral in Turkey is a custom of daily life in Europe, and vice versa. So it depends entirely on one's susceptibility to music for its action on the emotions. Clowns can listen unmoved to the touching and profound ethical truths conveyed by "Parsifal" and go into ecstasies over the broad vulgar humor of Lecocq.

Why, then, claim that music of itself tells nothing; that its imponderability renders it superior to the coarser influences that are able to creep into its sister arts?

To the Zulu, possibly, Wagner and "Old Jim Crow" sound alike, but the nature of the cultivated modern man, subjected as he is to the complex influences of civilization, responds instantly to these subtle differences in our music. Music can be immoral, coarse, lascivious or pure, elevating and lofty. Between Palestrina to Offenbach how wide a world! It is something more than mere association of ideas. The very core of each composer's respective compositions is saturated with his own individuality. The sated, sensual, talented, cynic gives the essence of himself in his music, perhaps even more than he could have done in verse, marble or on canvas.

Music, of all the arts, tells the true story if one can but read the riddle. Of all arts one cannot lie in it without discovery.

Music paper is a *tabula rasa* on which the composer writes his life history willy-nilly. He can write himself down an ass quite as effectually as any Dogberry, or indite thoughts that fly to heaven. If he attempts any subterfuge he but cheats himself, and his deceit reveals itself to us. Artificiality, false pathos, morbidity, vul-



garity, all proclaim themselves at once in a score. "The style is the man," somebody has said, and never truer than in the case of musicians. Buddhists believe in an *aura* that surrounds our physical beings like the nimbus that is represented by mediæval painters as encircling the brows of saints and holy personages. So is it in music, which, if true, pure and noble, inhales a spirituality, an ethereal odor, that to the true worshiper is perceptible, although the unbeliever may scoff at its very existence. It were an easy task to point out compositions whose pages reek with low ideas, which debase and degrade the listener's imagination, and also those works whose tendency is to lift humanity out of the steaming morasses of the senses to the living waters that refresh the thirsty traveler in this vale of tears. Yes, music can be both moral and immoral, philosophers to the contrary notwithstanding.

### The Grammar of Music.

By G. BERTINI DE WIER.

NONE of the arts and sciences can boast of a more ancient antiquity than music. Though cradled in mythological obscurity it has sung its way into every heart, in every home, in every land and in every clime, till the sun never sets upon its boundless domain, for the wide universe is its own.

We may turn the leaves of centuries back and trace its history from the dim ages of the remote past up to the present moment, and we find its mystical voice has remained uncrystallized into a language that could strictly be called wholly and purely its own.

It is true it possesses its alphabet—its characters called notes—its phrases and periods, its rhythmical motion, its subjects divided into sentences, and yet still, with all these adjuncts so analogous to our spoken and written language, it has never been reduced down to a system of grammar.

The language of speech deals with the intellectual, the language of music with the emotional; hence the institutes of grammar suitable for the former would not answer by any means in every respect for the latter.

This is equally true of all the various languages—the idiom of one differing from that of another, so that while the rules of grammar are in a general way applicable to all, each requires its own individual interpretation and mode of treatment.

Music evolves ideas of emotion, feeling; it revels in a realm of poetic fancy; its imagery is that of the ideal. With the language of speech we may describe a storm, but we cannot hear it; the artist may paint a storm, but we only see its similitude; but with the language of music we may represent a storm, and we hear the muttering thunder, the sighing of the winds, the crash of the mighty elements. We not only hear its presence, but we feel, we almost see, its sublimity.

Let us traverse these lines of thought and see if they will not lead us up and beyond ourselves into the causes that excite these subtle emotions, so that we may at last arrive at some just and reasonable conclusion.

Upon making a critical examination of the structure of musical sentences we find that the position tones occupy in any phrase determines to a large extent the force by which musical ideas are expressed. It would be absurd to suppose that all the parts of speech that enter into the grammar of language could be used in formulating a grammar of music. We will illustrate, however, the close similarity by parallel lines of comparison, and thus we think prove beyond all doubt the close analogy and its perfect practicability.

First, let us observe the short "catch notes" that generally commence a musical sentence, and we cannot help observe its equivalent in the article "the," "a" or "an."

Each sound in a musical sentence must be so grouped as to perform some function or office. Some groups, by their very nature, express action, hence we denominate them verbs; some denote quality, with their *p*, *pp*, *f*, or *ff*, hence partake of the nature of adjectives; some show the relationship between what has preceded and what is to follow, hence are analogous to prepositions; others again are simply used to connect one phrase with another, hence are conjunctions; some denote, in their detached and staccato form, exclamation, and may be regarded as interjections.

Having shown in a brief and general way the close relationship unmistakably existing between the language of speech and the language of music, let us endeavor to show to the limited extent at our disposal when and where the tones of a musical sentence exercise these functions, and we find it to reside in the power of dynamics, which gives prominence to one note more than another; this joined to rhythmic motion affords a field for investigation rich and fertile in results. Perhaps it might be regarded as a stretch of the imagination were we to apply the term of gender to the structure of musical sentences, but nothing seems clearer if we stop for a moment to investigate. Do we not find all the subtle tenderness of woman's love, all the heartfelt emotions that awake sadness, cast in the minor mold, and shall we not say of the minor mold that it is representative of the female gender, and that the major represents the masculine; that the diminished sevenths and chromatic passages partaking of the elements of neither may be regarded as the neuter?

It would be absurd to suppose that we could treat so large

and almost exhaustless subject in the limited space at our disposal, but we think we have to some small extent demonstrated the practicability of a

#### GRAMMAR OF MUSIC.

It might be asked of what utility would such a work be, and we answer that it would treat the science of music from an entirely different point of view; that while it would not nor could not conflict with the established principles laid down by our most eminent theorists, it offers us a new field for investigation worthy of our best efforts. It would bring into active operation all the well-known laws governing the progression of parts, with the advantage of presenting them in a new aspect, which, if followed up to its ultimate results, could not fail to give us a higher and better understanding of the science; it would stimulate investigation and afford us more noble and enlarged views of the subject as viewed from a higher plane of thought, standing in much the same relationship as algebra bears to mathematics, or logic to the structure of sentences and analysis of thought.

(To be continued.)

### Communication.

Editors of The Musical Courier:

WILL you allow me the space in your columns once more to reply to "J. O'N." regarding my simple and entirely painless method of liberating the ring finger? There is nothing barbarous about it any more than there is about manicuring the hands. Neither is it tampering with nature, but rather improving upon nature. This may strike "J. O'N." as somewhat conceited, but if he will stop for a moment to reflect I do not think he will deny that there are numberless instances where science can improve upon nature; for example, little unfortunates born into the world tongue tied, cross eyed, club footed, &c. For the sake of argument we will admit "J. O'N.'s" statement, "that in time the ends may grow together," which is only supposition. If they should, the benefit is still apparent, nature supplying new material between making the tendinous slips just so much longer than before. Now if they have grown together in "J. O'N.'s" case, which I should judge from his assertion, then the hand is as before regarding strength, with an increase in the stretch and freedom of muscle. Therefore, any weakness that "J. O'N." finds in his hand now must have existed prior to the operation. "J. O'N." says: "The main object of the operation is to increase the lift of the finger no matter what Mr. Bonelli says to the contrary." Mr. Bonelli says most emphatically that such is not the case. The operation has five merits, viz.:

1. Immediate freedom of the ring finger.
2. Strength equal to the other fingers.
3. Complete mastery, as a result of freedom and strength combined.
4. Greater stretch of hand.
5. An immense saving of time.

Inasmuch as I have given the subject years of study, and have investigated it anatomically, physiologically and musically, I ought to be conversant with its merits.

"J. O'N." says: "With a judicious use of Tausig daily studies and Bach for the mind it would not be necessary to resort to ridiculous experiments." Such being the case, why did he resort to the ridiculous experiment himself? Certainly it was not from the spirit of investigation, for the following remarks upon mechanical apparatus prove that he is not of that turn of mind. He says: "All this absurd talk about building up technic by machinery and clinical operation is—excuse the word, it is English—rot, pure and simple." Let us see. All professions in which action or control of muscle or limb is desired call for special gymnastic training; for example, the athlete, the oarsman, the equestrian, the gymnast—why not the musician?

The hand is controlled by two sets of muscles, the flexors and the extensors. These sets are not equally called into action by keyboard practice, and the defect must be remedied by the use of mechanical contrivances in order to produce a well balanced hand and arm, without which there cannot be complete control and artistic execution.

"J. O'N." says "the brain plays the piano, not the fingers alone." Now, the hand ought to be able to execute what the brain conceives or interprets; but, unfortunately, too often, stiff, weak, ill trained fingers fail utterly to enable the performer to execute the composition as it should be, presupposing that he has the soul within him to appreciate the sentiment. No, "J. O'N." the fingers are an all important factor and must be educated for their work. This is now being done in the best and quickest way by the use of mechanical inventions, and if you will but allow yourself to investigate their claims you will become convinced of their great value. We are entering upon a new era in piano playing; we are awakening to the fact that out of so many hundreds of thousands of students there ought to be more who attain prominence or at least excellence.

We are gradually getting at the root of the matter, viz., a total lack of knowledge of the structure of the hand.

True, there have been, and are still, players of great and phenomenal powers, but they are the exception. They play by the grace of God, and not by method, and could not teach you how to do the same. We have to deal with the vast majority. There has been but one Liszt. Do not the exceptions prove the rule, viz., that keyboard exercises alone are inadequate for the proper development of the hand. All the great artists recognize the importance of a fine technic; many

of them are deeply interested in the modern idea of cultivating it by mechanical instruments. Piano teaching is going to be conducted on a very different basis in the future from what it has been in the past.

E. S. BONELLI.

### Four Points of View.

(Fantaisie Parisienne.)

#### I.

A GENTLEMAN WHO DID HEAR PATTI.

NATURALLY I was there. You certainly know that I never miss such an occasion. Whenever you see at the end of all the celebrated names "&c., &c.," I am the one meant by that. Ah! my good people, what a delightful evening! La Patti! You understand—la Patti! And not a bogus diva, but the genuine article; she who had such success at the time of the Empire! If you had only seen the house, the scenery and the costumes! Really, I feel sorry that you should have had to miss all that! As for Patti—a dream, simply! Ah, she has a way of singing "Tra, la, la, la," and then she has a phrase, "Ah! ah! ah!" I assure you it brings the tears to your eyes. I spent four delightful hours I shall not forget as long as I live. Patti noticed me from the stage. Do I know her? No. But then I had heard her once at the Salle Ventadour, and so she recognized me. Ah! she is a great artist!

#### II.

A GENTLEMAN WHO DID NOT HEAR PATTI.

Is it any fault of mine? I'm always unlucky. I sometimes get a box at the opera, but that is in summer, when the owners are in the country, and, of course, Patti comes during the winter. I did think of writing to Mr. Gailhard, but I am not even from *le Midi*, so that it would not have been of any use. And, after all, I don't care; music bores me to death; only it's beastly annoying to have to confess you have not heard Patti. One of my intimate friends missed making an excellent match in this very way. Honestly I can't explain all this eagerness. Patti is going to sing and everybody rushes to get seats. How perfectly ridiculous! If all these fools had not made such a silly fuss I should have had my seat and should have heard her, too. But then the public is so idiotic!

#### III.

THE GENTLEMEN WHO WANT TO HEAR PATTI.

I will hear her! I don't know how I shall arrange it, but I must hear her! I shall make use of all the influence I can command—deputies, Senators, Ministers and even municipal councilors of my acquaintance! I have even a better idea than that. I have become acquainted with the valet of a banker, who "protects" one of the danseuses. He has promised to try and get me a seat in the third gallery by saying that it is for himself. I shall have to pay 10 louis for it, but I don't mind. I'd rather do that than trust to the speculators. Not such a fool as that.

#### IV.

THE GENTLEMAN WHO DOES NOT WANT TO HEAR PATTI.

Never, you understand, never! Nothing would induce me to assist in a demonstration I utterly and entirely reprehend. Are we living in a republican country or not? Every spectator is as good as his neighbor in the eyes of the law, but I shall never stoop so low as to ask the favor of an orchestra seat to which as a citizen I am justly entitled. Though Messrs. Ritt and Gailhard should bring me this seat on a silver salver to my very door, I should all the same refuse it. There are no more good reasons for hearing Patti than any other singer. All singers are equal in the eyes of the law. Are we in a republican country or are we not? Besides, I am told it is impossible to get any seats. But I know what I shall do. I'll not pay my taxes, and then let the Government see how it will manage to pay the subsidy of those fellows. No, I shall not hear Patti, though they should drag me by main force to the Opera House and should post a gendarme on either side of me. I am a republican, an enemy of all unjust privileges, and besides, deaf as a post.

—Last week in our editorial columns we said:

While chamber music is always a relief after symphonic concerts and opera, still there may be too much of a good thing, and as every week brings with it the announcement of some fresh organization, we respectfully call attention to the fact that New York has about as much as it can attend to in the way of music, and the worthy members of these clubs will not find it profitable, either from the pecuniary or artistic standpoint, to give many concerts.

It would have been well for the New York String Quartet if it had taken this warning to heart before it gave its concert the Tuesday evening of last week at Steinway Hall. First, the personnel of the club had been changed and without benefit, though it must be confessed that to fill the place of Victor Herbert, the former cellist, would be a difficult thing; secondly, the organization showed an insufficiency of rehearsals, and, thirdly, the pianist, Mr. Max Vogrich, simply turned the Schumann quartet into a piano concerto, with a very feeble accompaniment, and to aggravate matters he had the piano opened so that the full benefit of a not over refined touch and style could be heard better. The new Bargiel string quartet, op. 47, is dry and labored—at least it received just such an interpretation at the hands of the club. Mr. Vogrich played, as solo, Liszt's "Mephisto Walzer" with good technic and a certain precision, but failed absolutely to make it interesting, which may have been as much the fault of the selection as that of the player.

## PERSONALS.

**VICTOR HERBERT.**—When Victor Herbert made his initial bow before a metropolitan audience some two years ago few had heard of him, but the instant he drew his bow across the strings of his violoncello an artist was at once recognized. Since then he has played an important part in the musical life of this community, for good 'cellists are rare enough, and when, to the qualifications of a solid orchestral player are added the rarer gifts of a fine solo artist and composer, then indeed the lucky and gifted possessor becomes a genuine acquisition to any musical community.

Mr. Herbert is an Irishman by blood, both his parents being natives of Dublin, in which city he was born February 1, 1859. He comes from distinguished stock, his grandfather being the celebrated Samuel Lover, the poet, novelist and musician, whose "Handy Andy" has become one of the classics of Irish humorous literature; but young Victor received his education in Germany, going to Stuttgart when he was six years old. A year later he entered the "Gymnasium" of that city, and when he was eight years old he first received there his first lessons on his instrument and afterward with the famous Bernhard Cossmann.

He became in time master of the violoncello and pursued further studies on the piano, on which he is a capital accompanist, and in theory. In 1880 he became first 'cellist of the Hoftheatre of Stuttgart, and the ensuing five years he remained in that city, studying composition with Max Seifritz and playing many solo engagements in various places.

In 1886 he came, with his wife, the well-known opera singer, Therese Herbert-Foerster, both to fulfill an engagement at the Metropolitan Opera House in this city, and since then has taken up his residence with us. He has played frequently in concert here and with the Seidl orchestra, of which he was also the assistant conductor, and the Thomas orchestra, of which he is at present the first 'cellist. Mr. Herbert was also the director of the Emma Juch Concert Company last fall. His compositions, a suite for 'cello and orchestra, a concerto for same, numerous small pieces for 'cello, songs, a serenade for string orchestra (recently played with great success at one of the Seidl concerts), all show a refined taste, abundant melodic invention and great skill in the handling of the orchestra. As a violoncellist Mr. Herbert ranks with the foremost alive, his cantabile being superb and his technic most facile. He is the prince of good fellows, a most genial friend and companion and is one of the most popular of our metropolitan musicians. His portrait on our front page will be immediately recognized as a good likeness.

**THE BOSTON QUINTET CLUB AND LOUIS BLUMENBERG.**—The Boston Quintet Club, under the control of Louis Blumenberg, the violoncello virtuoso, will remain West during the entire season. The club will play return engagements in all the cities in which they have appeared thus far.

**MRS. BULKLEY-HILLS' SUCCESS.**—The concert of the Valda Company at Worcester last week was well attended and chiefly characterized by the success of Mrs. Bulkley-Hills, the well-known New York contralto, who received the most definite and pronounced praise from the Worcester press.

**SULLIVAN'S SYMPHONY.**—It is said that Sir Arthur Sullivan has undertaken to write a symphony for the Leeds Festival of next year. Should he carry out his purpose the wishes of those who have long desired a successor to the symphony in E, composed more than a quarter of a century ago, will be gratified.

**NORDICA IN LONDON.**—Nordica has returned to England, and was to take part in the performance of Sullivan's "The Golden Legend" by the Royal Choir at the Albert Hall on the 15th inst.

**BELLINI'S NEPHEW.**—Salvatore Malerba, a nephew of Bellini, has just finished an opera on an Oriental subject, and some of the Italian journals, after a private hearing of the work, speak of it with great admiration and express the hope of a speedy public performance.

**MATERNA.**—It is reported that Amalie Materna, the great Wagner singer, will go from Vienna to Brussels next month to sing the finale from "Die Götterdämmerung" at one of the Servais concerts.

**MONEY FOR MASINI.**—The tenor Masini has definitely concluded an engagement to sing during the approaching season at Buenos Ayres, receiving for the whole engagement the modest sum of 900,000 frs., which proves two things—neither, indeed, new—that there is more than one rapacious artist in the world, and that South America is a happy hunting ground for singers who can sing. At any rate, we could wish that many vocalists whose claims are (in their own estimation alone) equal to those of a Masini or a Patti would go seek their fortune in Buenos Ayres—or else on the other side of the Atlantic.

**A RUSSIAN BARITONE.**—The baritone Michael Winoogradow, who was the star of the ill-fated Russian company that went to pieces in London last month, has signed a five years' engagement with Mr. Augustus Harris. Londoners will therefore have the opportunity of hearing him in Italian opera next season.

**SEMBRICH ILL.**—From latest accounts we learn that Marcella Sembrich, the great singer, is suffering from

neuralgia and that her physicians have forbidden traveling and the excitement of public appearances, for a while at least. All engagements therefore have been cancelled for the next two months and Mrs. Sembrich is resting at her villa near Dresden.

**ARNOLDSON'S DIAMONDS.**—A writer in the "Frankfurter Zeitung" remarks, apropos of the robbery of Miss Sigrid Arnoldson's jewelry, that the only royal road to fame for a prima donna is to have some of her jewels stolen. A thief remaining undiscovered belongs as much to the outfit of a famous singer as does her indispensable rouge pot. According to a rough estimate which a statistician has made, jewels of the value of \$75,000,000 have been stolen from singers during the past decade. But there remains one consolation to the friends of the fair singers, and that is, that however frequently they are robbed of their jewels they are still ornamented with the same amount of jewelry, even directly after the theft has occurred.

**NEVADA'S SUCCESS.**—The American singer Emma Nevada appears to be achieving a veritable triumph in Madrid, in which city she is now singing in "Lakmé." That Nevada should win success will not surprise those who are acquainted with her singing; but they will scarcely be prepared to hear that the Spanish critics declare her worthy to rank by the side of Adelina Patti.

**MARIO AS "MANRICO."**—When Mario was in Dublin he was, of course, a great favorite, and as "Manrico" began the first song in "Il Trovatore," which is always sung behind the scenes, an admirer in the gallery roared out, "Shure that's you, Mr. Mario! Arrah now, come out of your ambush!"

**A HINT TO CLARA.**—Clara Louise Kellogg has committed the usual error in judgment that the "have-beens" of the stage always display. Miss Kellogg's position, financially, permitted her to retire from the stage while she was respected and admired—though never beloved—by the American people. Unwilling to give up even such a hold upon the public she continued to appear at intervals and invite comparison with younger and fresher voices which were not handicapped by a figure upon which the traces of Time's heavy hand were evidenced by an increase of girth and an exuberance of development somewhat above a charming *embonpoint*. Miss Kellogg, in her rosiest days, was not a dramatic artist, and her recent return to the operatic stage has made very apparent, and invited comment upon, certain shortcomings which a lovely face and a charming figure, combined with her artistic singing, did much to atone for in her earlier operatic days. With a voice impaired by time and a figure much better adapted to the life of an instructor of vocal music, Miss Kellogg should give the benefit of her experience to ambitious pupils.—"San Francisco Music and Drama."

**ANOTHER CASTLE NOT IN SPAIN.**—The story runs that Adelina Patti has purchased the château of Chenonceaux and will live there after leaving her Welsh castle. The château, the most romantic and picturesque in Touraine, was until recently owned by Mrs. Pelouze, sister of Daniel Wilson, ex-President Grévy's son-in-law.

**XAVIER SCHARWENKA.**—We are in receipt of a very pleasant personal letter from Xavier Scharwenka, the pianist-composer, who at the time of writing was en route for Russia to fulfill concert engagements there, after having just met with enormous success in Eastern Prussia, Belgium and South Germany. There is a remote probability, he writes, of a professional visit to this country some time in the near future.

## HOME NEWS.

—The pupils of Pierre Douillet gave a concert last Friday evening at Steinway Hall, Miss Estelle Hubbard, soprano, assisting.

—The first concert of the Musical Association of New Brunswick, N. J., took place December 13, Mr. Charles T. Howell conducting, Miss Kate Currier, soprano, and the New York Horn Quartet and the Cynthia Glee Club of New Brunswick assisting.

—Miss Neally Stevens, the concert pianist, has booked the following engagements:

Rockford, Ill., December 27; Pittsburgh, Pa., January 10; Warren, Ohio, January 12; Cleveland, Ohio, January 14; Akron, Ohio, January 15; Canton, Ohio, January 16; Massillon, Ohio, January 17; Wooster, Ohio, January 18; Sandusky, Ohio, January 19; Mansfield, Ohio, January 21; Sidney, Ohio, January 22; Muncie, Ind., January 24; Indianapolis, Ind., January 25; Greencastle, Ind., January 26; Milwaukee, Wis., January 28; Grinnell, Ia., February 6; Cedar Rapids, Ia., February 11; Mt. Pleasant, Ia., February 14; Burlington, Ia., February 15; Louisville, Ky., February 23; Lexington, Ky., February 25; Cincinnati, Ohio, February 26 and 27; Dayton, Ohio, February 28; Columbus, Ohio, March 2; Philadelphia, Pa., March 5.

A number of engagements are still under consideration. Mr. Johannes Wolfram, of Canton, Ohio, is assisting Miss Stevens in the management.

—The second entertainment of the Y. M. C. A. course introduced Mr. and Mrs. W. H. Lawton, *né* Miss Beebe, of New York. It is not easy to imagine a stage performance by two artists more entirely successful and pleasing than was this. Mrs. Lawton's voice with its brilliancy which generally characterizes the work of this artist, all the exquisite sweetness, purity of tone and refinement of method, which have won for her a foremost place among American professors of vocal music. To Mr. Lawton's performance we are glad to

be able to give unqualified appreciation. We do not recall an instance in which any other soloist has so thoroughly pleased our people.—Stamford (Conn.) "Advocate," December 12.

—Mr. H. C. MacDougall is giving his fifth series of free organ recitals in Central Baptist Church, Providence, the first is to take place December 22 and the remaining two December 29 and January 5, respectively.

—This afternoon and to-morrow evening "The Messiah" will be given by the Oratorio Society at the Metropolitan Opera House. The soloists will be Mrs. Fursch-Madi, Misses Emily Winant, Anna L. Kelly and Messrs. William Dennison and Emil Fischer.

—Cassell & Company have published a very pretty volume of "Mother Goose" melodies which is dedicated to Mary Louise Stanton, the wife of Mr. Edmund C. Stanton, the amiable director of the Metropolitan Opera House. The music is by E. I. Lane and the illustrations by J. L. Webb.

—The concert given last Monday evening by the Orange Mendelssohn Union—the first this season—under the leadership of Arthur Mees, in the Music Hall, Orange, N. J., was a great success. The hall was crowded, and the audience comprised most of the prominent people in society for miles around, including many from Montclair, Short Hills, Newark, &c. The chorus consisted of 100 voices, and they received much applause for the very creditable way in which they performed their part, particularly in Mendelssohn's 114th Psalm and Macfarren's, Schumann's and other works. Mrs. Corinne Moore-Lawson made a very favorable impression in a barcarolle by Mackenzie, Franz's "Slumber Song" and David's "Thou Brilliant Bird." For an encore she gave Braga's "Angels' Serenade" and "The Echo," by Meyer Helmund.

—At Amberg's new German theatre, corner Fifteenth-st. and Irving-pl., last Thursday night, H. Zumppe's operetta "Farinelli" was produced for the first time in this country and achieved a success which will insure for it a short run. The libretto deals with the same subject as that of Auber's charming, but now nearly forgotten, opera, "The Devil's Share" and is in parts rather clever. The music, however, lacks both originality and spontaneity, and is of the cheapest kind of Kappellmeister music. Zumppe, however, who was formerly for many years second conductor at Pollini's Theatre in Hamburg, has made so much money out of this trashy opera, which last year drew very well both in Hamburg and in Berlin, that now he is quite comfortably situated and has given up his former position.

The production at the Amberg Theatre was not a remarkably good one, as, first of all, the orchestra is one of the poorest we heard for a long time (the piccolo is half a tone out of pitch, with the rest of the performers); Miss Fuhrhop, the "Queen," is vocally very poor, and Miss Englaender, as "Manuela," although she is talented and has a voice, does not know how to sing. Schuetz in the title role, however, is fairly good, and Max Lube as the theatre director "Coschabambo," is excruciatingly funny, as always. His topical song, "We Haven't It in Our Contract," given in conjunction with Friese as "Pancho," made the hit of the evening. Sinnhold, as the "King," was the greatest combination in his make-up of "Hamlet," the "Flying Dutchman," "Faust" and a certain sacred personage whom we will not name.

—Mrs. Thurber sent the following communication, apropos of the recent troubles at the National Conservatory of Music, to the "Tribune," December 19, which we reproduce without comment:

My attention has been called to an article in the "Tribune," printed under the caption of "Trouble in a Conservatory of Music." While I regret that the dictum *audi et alteram partem* should not have suggested the advisability of seeking information on the subject touched upon from all the parties interested in the case, I am sure you will grant me space to answer the principal assertions put forth in your columns.

1. "Shortness of funds," as the writer of the article expresses it, has nothing to do with the matter in hand. Every teacher in and employé of the National Conservatory of Music has for years received his or her salary, and Mr. Bouhy has been paid monthly in advance. The only money claimed to be due is demanded by Mrs. Fursch-Madi, and is withheld on the ground that Mrs. Fursch-Madi failed to perform the duties devolving upon her.

2. There has been no tender of a resignation "of a provisional sort." Mr. Bouhy has resigned his position, and the board has accepted his resignation.

3. The members of the operatic class have not threatened to depart, and the contracts between them and the National Conservatory make no mention whatever of Mr. Bouhy. The students of the conservatory receive the instruction the board decides upon giving them, but that board does not bind itself to provide any one instructor. Some of the students may have sympathy for Mr. Bouhy, but sentiment is one thing and business another.

4. Mr. Bouhy has the right to engage teachers and employés, subject to the sanction of the board, but the privilege of enlarging the sphere of usefulness of the conservatory is reserved by the board, and Mr. Bouhy's objections to the engagement of Mr. Joseffy were neither warranted by the terms of his engagement nor based upon common sense.

5. The statement that Mr. Bouhy resigned because of a discussion of a pupil's right to sing in public with or without his permission is not true. Mr. Bouhy's resignation was the final outcome of his chagrin at opposition to his interference in affairs with which he had no authority to concern himself, and its acceptance by the board is evidence that that body felt that it was time to resent Mr. Bouhy's continuous meddling and to put a stop to it.

The reports of dissatisfaction in the conservatory, the distortion of promises of assistance into assurances of engagement, &c., I shall not take pains to contradict. They will be set at rest by the continuance of studies at the conservatory under proper direction, and the fruits of these studies will, I know, convince the public that the board of that institution has acted in this, as in other matters, for the best interests of all concerned.



—The first private concert of "The Cæcilia" Ladies' Vocal Society took place last Thursday evening at the Amphion Academy, Brooklyn, Mr. Mortimer Wiske director. The society sang selections by Holman, Schehlmann, Edes, Hallen, Anderson, Huber, Lassen and Sucher, and the Valda Concert Company, consisting of Giulia Valda, Mrs. Anna Bulkeley-Hills, Walter Hudson, Eugene de Danckwardt and Chevalier de Kontski, assisted.

—The Gounod Choral Society, Wm. Edward Mulligan conductor, gave its first concert of the season at Chickering Hall last Wednesday evening, and sang as the "pièce de résistance" Gounod's beautiful "Messe Solennelle," St. Cécile. Mrs. Maria Salvotti, soprano, and Messrs. Arencibia, tenor, and Emile Coletti, baritone, were the soloists, the latter gentleman's fine style and voice being heard to advantage. Mr. Mulligan conducted with discretion and intelligence, and Adolf Glose and S. J. Biederman presided at the piano and organ respectively.

—The second Brooklyn Philharmonic concert took place last Saturday evening at the Academy of Music, Brooklyn, preceded by the usual rehearsal Friday afternoon. The program contained no novelties but Molique's violin concerto, the Dvorák variations having been heard already this season, Beethoven's antiquated but pretty second symphony and Liszt's dreadful brass band saturnalia known as "Mazeppa" being all familiar numbers. Mr. Fischer sang, but in a rather unwieldy fashion, an aria by Boieldieu, "Jean de Paris," and Schubert's "Am Meer" and "Der Pöppelgänger," the latter instrumented by Mr. Thomas. The Molique number, while being composed in a thoroughly classical and conventional manner, is nevertheless a welcome addition to the somewhat scanty and threadbare repertory of solo violinists. It abounds in brilliant passage work of the Rode and Spohr style, and fairly bristles with difficulties, runs in octaves and sixths and thirds being scattered profusely throughout the first movement by the composer, who was a virtuoso himself. The work, of which only the slow movement and the first movement were played, was interpreted by Max Bendix in a true, solid, satisfying, musicianly manner, all due brilliancy and tenderness being given, but the very necessary qualities of repose, refinement and reserve being gratifyingly apparent. It was Mr. Bendix's best work this season, and he should repeat it, but give the concerto in its entirety. Moriz Rosenthal will be the soloist at the next concert, January 19.

—A special holiday attraction will be presented at the Academy of Music this afternoon and Friday afternoon at 3 o'clock by Moriz Rosenthal, the eminent pianist. These concerts have been announced as the final appearances of Rosenthal, previous to an extended tour of the principal Southern cities. An extensive, varied and popular program will be presented. Besides Rosenthal, Master Kreisler, the boy violinist, Mrs. Alves, mezzo soprano, and Miss Thomson, soprano, will contribute to the programs. A program for each concert is to be rearranged and both will include many of Rosenthal's best selections.

(Copy.)

NEW ORLEANS, Dec. 20, 1888.

Messrs. Vose & Sons:

GENTLEMEN: I think your pianos in style and workmanship cannot be excelled, and they have given unusual satisfaction in this our most trying climate. The change you have made is wonderful, and I am very proud to be on your list as an agent.

Yours very truly, JUNIUS HART.

### Opera in German.

THAT most exquisite fairy tale wedded to immortal music, Richard Wagner's "Siegfried," was given for the first time this season last Friday evening at the Metropolitan Opera House before a large and decidedly a most enthusiastic audience in place of "Rheingold," which was first announced.

The cast was as follows:

"Siegfried".....	Max Alvary
"Mime" (a dwarf).....	William Sedlmayer
"Wotan".....	Emil Fischer
"Alberich".....	Joseph Beck
"Fafner".....	Eugene Weiss
"Erda".....	Hedwig Reil
"Brynhilda".....	Fanny Moran-Olden
"The Forest Bird".....	Sophie Traubmann

It cannot truthfully be said that the change in the cast benefited the opera, as last season's performance of the same work was infinitely more rounded and refreshing.

Of course Alvary was all that could be desired histrionically, the persuasive grace and extreme finish of his performance being delightfully marked; his voice, too, sounded fresher than it has hitherto this season and only in the last act did it show signs of fatigue.

Eminently youthful and picturesque, Alvary's "Siegfried" deserves to be classed as an individual creation and we hope this talented artist's voice will be long spared to him, for, judging by the rapid progress he has made in three years, he will certainly achieve great fame. We, sadly fear, however, that he is at present overworking his vocal organs, frequently straining them to their utmost capacity, the results of which are very easy to foretell.

Alvary and Fischer were the only two artists whom we had

last season in the same music drama, the latter gentleman singing his old part of "Wotan" in his usual easy going, grandfatherly style, and doubtless doing much to make the character synonymous with all that is "langweily" by his somewhat heavy and colorless interpretation.

*Du reste*, as our Gallic friends would say, the veil of charity must be drawn; suffice to say that the dragon roared, but not so loudly as Elmlad did in the same grisly part last year. "Erda" sang and looked as if she had undergone the barbarous operation of "hot potting" so graphically described in Rider Haggard's "She," and the "Forest Bird" sang the very difficult music of her rôle in a hurried, nervous manner, but displaying, as usual, a beautiful quality of voice. Mr. Joseph Beck, as "Alberich," sang much better than on the concert platform, and the little we saw does not dispose us unfavorably in regard to his ability as an actor. The "Mime" of Mr. William Sedlmayer was a voiceless dwarf as far as singing goes; otherwise he exhibited ability as a comedian, though not of a very exalted type.

He is sufficiently plastic in his movements and gives us a low, cunning little wretch, but, lacking voice, he fails to invest the character with all Wagner demands of it. Mrs. Fanny Moran-Olden, who certainly looked as if she had slept her Rip Van Winkle sleep in earnest, pervaded the last act as does a foghorn on our seacoast. She shouted the part through, not always paying as much attention to the important question of intonation as her suffering listeners could have wished her to do. Great volume, absolutely no shading, delicacy or tenderness characterized this singer's work, and, added to all this, a stiff, conventional stage presence, which spoiled absolutely the beautiful awakening scene. Comparisons are odious, but we still remember Lilli Lehmann! The orchestra, under the energetic and skilled baton of Seidl, who certainly in Wagner's operas treads his native heath, was all that could be desired. Last Wednesday evening "L'Africaine" was repeated, and at the Saturday matinée "William Tell." Last Monday evening "Siegfried" again, and to-night "Faust" will be given. Next Friday evening "Die Meistersinger" will be heard for the first time this season, and at the Saturday matinée "Faust" will again be repeated.

### FOREIGN NOTES.

... Brahms' "Zigeunerlieder" recently performed in London have been received with marked favor.

... It is said that, in addition to the "Nibelung's Ring" (all four operas of it), the direction of the Berlin Opera House propose this season to produce Verdi's "Otello."

... The last published issue of the London Wagner organ, the "Meister," included the final installment of the translation of Wagner's "Art and Revolution." In the February number "Art and Religion" will be commenced.

... Philip Rüfer, of Berlin, the composer of "Der Trompeter von Säckingen" (the same subject on which Nessler has written a more successful, if not as good, an opera), is working on a new three act opera, the libretto of which is by Ernest Koppel, the title of which has, however, not yet been decided upon.

... New musical papers are springing up everywhere. San Paulo, Brazil, is blessed with a "Revista Musical," Saragossa has "L'Aragon Artístico," Turin rejoices in a "Vita Allegra," Palermo in "La Sicilia Teatrale," Naples in a "Rivista di Musica," and Rome in a "Mondo Teatrale" and "Fra Diavolo."

... Wagner's "Nibelungen" are to be given at St. Petersburg for the first time shortly by Angelo Neumann's "Traveling Richard Wagner Theatre," which is to be revived for this purpose. The entire cycle of "Der Ring des Nibelungen" is to be given four times during the period from February 27 to March 20, 1889.

... It is said that there is to be an aerial orchestra on the top of the Eiffel Tower. This combination of æolian harps, gigantic gongs and tremendous trumpets is to produce torrents of harmony which will be audible in the remotest corners of Paris. Charming for the remotest corners of Paris; but how about the corners which are not quite so remote?

... Dr. Francis Hueffer has completed the libretto of a new cantata, entitled "The Sacrifice of Freya," the music for which has been supplied by Dr. Creser, a Leeds organist. The work, which partakes rather of the nature of a religious ceremony than of a cantata, as the word is usually understood, consists of one scene only, a story being, however, incidentally introduced.

... The latest operatic idol of the Viennese public is Miss Renard, formerly a member of the Royal Opera in Berlin. She seems to have everything in her favor—youth, good looks, a fine voice and remarkable dramatic talent. If the fates are kind to her she may in course of time be given the position now occupied by Lucca, who in point of endurance and longevity rivals the late Anna Bishop.

... The following conversation took place in Colston Hall, Bristol, England, during the performance of Mackenzie's "Rose of Sharon": Lady—"Well, I like the music very much, but not the words; they are very bad." Gentleman—"Do you know where they come from?" Lady (referring to title page)—"Weren't they written by Joseph Bennett?"

Gentleman—"Certainly not; they are chiefly from the Song of Solomon." Lady (taken aback)—"Oh, I never read it."

... Jenny Lind's monument, to be erected in London by her husband, has just been completed in Glasgow. It is in the form of a beautiful cross, about 10 feet high, cut from Swedish granite.

... The final retirement of Sims Reeves is at last at hand. He will make a farewell tour of England next year, beginning in March and ending at Newcastle in December on the fiftieth anniversary of the date of his operatic début as "Gypsy John" in "Guy Mannering," which was made in that town.

... Beethoven's "Ritter Ballet," although the piano version has been known for the last sixteen years, has only recently been published in full score and produced in Vienna and Leipzig. The latter performance THE MUSICAL COURIER's correspondent, "A. M. L.," makes mention of in a letter printed last week. Students of Beethoven's life will recall the fact that in the composer's juvenile days the master, caring nought what he did, readily fell in with the suggestion of Count Waldstein to write the music for a masked ball, of which the count would give the plan. Hence, we have a march, hunting, drinking and war songs, a romance to give relief, a waltz for the dancers, and so forth. At the time it was written Beethoven declined to place his name to the music, and Beethoven was wise.

... Mr. Augustus Harris has wisely put a stop to rumors about the repertory for his next London season by declaring that nothing is settled save that an Italian version of Wagner's "Meistersinger" will be produced. He also has some idea—a courageous if not very profitable idea—to revive Gluck's "Orfeo," the fourteenth performance of which, with Hastreiter and Calvé in the chief parts, has just been given at the Teatro Costanzi, Rome. Several other operas are also before him, but no more have yet been decided upon. When the carnival season opens the manager proposes to take a run round Southern Europe, and if any of the new artists he hears are worth engaging they will be retained. It is not yet certain whether he will again have a monopoly, but Patti, at any rate, will be away, and any opposition at Her Majesty's is not likely to hurt him.—London "Figaro."

... The perennial report that Bolto has finished the opera "Nero," which he designed quite ten years ago, has once more appeared in a newspaper of Bologna. According to the latest statement the work is in six detached tableaux, ending with the death of Nero, and the choruses are of a very dramatic character, some of them being declamatory, after the style usually adopted in musical settings of Greek plays. It is quite possible that the writer of this information has had sight of a copy of the libretto, which was finished years ago, and has evolved the rest, including the statement that the work will be produced at the Scala during the carnival of 1889-90, out of his own imagination. At any rate we shall not believe in the production of "Nero" until it is officially announced, either by a manager or by Ricordis, who are likely to have the first correct information about it.

... It would be idle to hope that so young a country as New Zealand should yet possess a music of its own, since that is the fruit of ages of civilization. This, however, in no degree argues a lack of musical vitality, and it is pleasant to know there is a very widely spread interest in the art, which is taking a practical form in the institution of a music festival which was to be held at Wellington during the last week in November or the first in December. The program is excellently varied, including the "Elijah," "Israel in Egypt," Sullivan's "The Golden Legend," Beethoven's symphony in C and piano concerto in G major, Cowan's orchestral suite, "The Language of Flowers," and a comprehensive selection from Wagner's works. The chorus is to consist of 160 voices, and the orchestra numbers about fifty. The musical direction is in the hands of Mr. Robert Parker, organist of the Cathedral and conductor of the Wellington Harmonic Society.

... The Paris correspondent of the London "Figaro" gives the following interesting gossip on the Patti performances of Gounod's "Romeo and Juliet":

There has been an amazing lot of fuss here about a matter which in London would hardly attract much more notice than an ordinary operatic performance. Patti has frequently played "Juliet" at the Royal Italian Opera, London. She sang it with Mario, who, with all due respect to Mr. Jean de Reszké, was at any rate not inferior to Mr. Harris' star tenor. But the opera never won a popular success, and for some years past it has dropped out of the operatic repertory in England. Here, too, it has only recently been promoted to the repertoire of the Grand Opéra. Of late years, however, the Opéra has sunk to such a condition that what would be considered a very ordinary cast in London has here sent half the fashionable quarter and all the musical journalists into hysterics. It would perhaps have been better if Gounod had not conducted, for he is always nervous when wielding the baton, and advancing years have not tended to overcome this very natural feeling. The opera was performed in fuller fashion than in England, the introduction being restored, and a lengthy ballet, danced by Miss Mauri, and a wedding march being dragged, *à propos des ballets*, into the fourth act. The consequence was that, although the affair began at 8, the curtain did not fall until 12:40 in the morning, when everyone (including the composer, who, after a single bow, escaped in haste) was thoroughly bored. Mr. Edward de Reszké resumed the part of "Friar Lawrence," which he sang some years ago at the Royal Italian Opera. Mr. Melchissédé played Cotogni's old part of "Mercutio," and Delmar was "Capulet." Some of the scenery was recognized as having already done duty in "Le Tribut de Zamora" and "Françoise de Rimini." But Patti's dresses were new, and for the benefit of your lady readers I append a technical description. Her ball costume in the first act consisted of a brocade underskirt of rose petal pattern and dull gold, with a white veloutine dalmatic, embroidered in fine gold and

pearls, the sides taken up and united by a string of pearls. In her hair were strings of interwoven pearls. Patti's second costume consisted of an underskirt of heliotrope faille and overskirt of ivory colored crêpe de chine, with heliotrope chenille girdle. Among the musical celebrities present were Massenet, Ambrose Thomas, Reyer, Godard, Lassalle, Faure and an army of critics. The band was, of course, by no means equal to the London standard, nor could the chorus be compared with Mr. Harris' "extra" choir. But the stage management went without a hitch, and the supers were plentiful enough. On Saturday Patti had overcome her nervousness, and acted far better than on the first night, while the performance on Monday was still better, the prima donna's by-play being effectively backed up by so able an actor as Mr. de Reszké.

....Turin would scarcely seem to be an earthly paradise for instrumentalists. The principal musical organization there has lately been advertising for four executants—players, namely, on the bombardon, the horn, the ophicleide and the trombone. The manipulator of the bombardon will receive the princely salary of 515 frs. 30 centimes; the horn player and ophicleide are reckoned a little more important, receiving each 543 frs., while the trombone player is actually to receive 599 frs. 50 centimes. It is to be hoped that these tempting salaries will not allure our leading orchestral performers from New York. But why this curious exactitude in the matter of centimes?

### The Spartans and Their Music.

THE favorite problem of thinkers and teachers since thought began has been to find some engine of education which should reach the character as effectually as the ordinary means of training touch the understanding; and in the opinion of many, not men alone, but nations, music was such an engine. "It is music," said the Spartans, "which distinguishes the brave man from the coward." "A man's music is the source of his courage." It was their music which enabled Leonidas and his three hundred to conquer at Thermopylae. It was music which taught the Spartan youths how to die in the wrestling ring or on the field of battle. These claims are audacious surely. Yet, when we consider how the rhythmic tread of the brave man differs from the agitated shamble of the coward, how music is the art of human joy, and how joy and repose of mind are the main elements of manly fortitude, we shall at any rate admit that there is a strong affinity somewhere; our only difficulty will be to acknowledge that music, deliberately applied, could ever be the direct cause of these reputed results. To achieve the end desired Spartan boys passed their youth in learning tunes, hymns, and songs—this was their sole mental culture. They were taught to dance and keep step to the measure of the songs as they sang them. And, grown to manhood, now perfect warriors, marched into battle with smiling faces, crowned with flowers, calm, joyful and serene, and, intoning their songs, moved steadily thus into the thickest of the fight, undisturbed and irresistible. The band that leads our armies to the field of battle nowadays is a scant survival of Spartan practice; yet even in this music by proxy there are many elements of incitement to courage.—"The National Review."

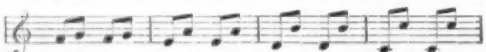
### A Glimpse of the New Russian School of Music.

By K. KLAUSER.

WE all remember Mr. Von Bülow's saying—that in order to study the latest development of German music we should go to Russia. This information, as in fact all of Bülow's epigrammatically condensed criticisms, is to be taken *cum grano salis*. There is this truth about it, that the modern Russians have taken root in and built upon German musical theories. While comparatively poor in melodic invention, they have widened the harmonic capabilities of our old-established system, daring in suspensions, anticipations, &c., in a hitherto unheard of manner. Mr. Von Bülow asked me, when on his concert tour in this country, if I knew the latest school of Russian composers, and when I told him of Rubinstein and Tchaikowsky he brushed them aside as being mere Russian Haydns and Mozarts. Thereupon he proceeded to play to me a number of pieces of composers whose names I never had heard before. They were outrageously hideous, but, on paper, always theoretically explainable and very often harmonically very interesting to the musician.

To those interested in this new school of music and who wish to get more nearly acquainted with it, I would recommend a study of the following capriccio for piano, four hands. The two hands of the primo may, however, be substituted by a good whistler, for the theme is nothing more than the time-honored melody called by children the "chop sticks." The title of this remarkable composition runs as follows:

Paraphrases. Vingt quatre variations et quatorze petites pièces pour piano à quatre mains sur le thème favori et obligé:



Il diées aux petits pianistes capable d'exécuter le thème avec un doigt de chaque main. Par A. Borodine, C. Cui, A. Liadov, N. Rimski-Korsakoff.

The good student of the Leipzig or Stuttgart harmony classes may get fairly well through the twenty-four variations, though he may wince under some harmonic castigations. But now comes the real fun, the same innocent theme being tortured into a number of dances, a funeral march, a berceuse,

gigue, tarantella, a solemn requiem, a fugue on Bach, a double fugue and what not!

The masterly way in which this capriccio is done must not only be heard, but seen and read. F. Liszt contributes a prelude in B flat to Borodine's polka as: "Variation pour la seconde édition de la merveilleuse œuvre de Borodine, C. Cui, &c. Leur dévoué F. Liszt, Weimar, 28 Juillet, '80."

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GREAT ORGAN.			
1. Double open diapason.....feet. 16	7. Principal.....feet. 4		
2. Open diapason.....8	8. Fifteenth.....2		
3. Doppel flöte.....8	9. Twelfth.....2½		
4. Gamba.....8	10. Sesquialtera.....ranks. 3		
5. Dolce d'amour.....8	11. Trumpet.....feet. 8		
6. Flute harmonica.....4			
CHOIR ORGAN.			
1. Clarabella.....feet. 8	5. Violina.....feet. 4		
2. Keraulophon.....8	6. Piccolo.....2		
3. Dulciana.....8	7. Clarinet.....8		
4. Flute.....4			
SWELL ORGAN.			
1. Bourdon treble.....feet. 16	8. Flauto.....feet. 8		
2. Bourdon bass.....16	9. Cornet.....ranks. 3		
3. Open diapason.....8	10. Oboe and bassoon.....feet. 8		
4. Stopped diapason.....8	11. Cornopean.....8		
5. Salicional.....8	12. Vox humana.....8		
6. Flauto traverso.....4	13. Tremulant.....4		
7. Principal.....4			
PEDAL ORGAN.			
1. Double open diapason.....feet. 16	4. Bass flute.....feet. 8		
2. Sub bass.....16	5. Posauone.....16		
3. Violoncello.....8			
COUPLES.			
1. Swell to great manual.	4. Choir manual to pedal.		
2. Choir to great manual.	5. Swell manual to pedal.		
3. Swell to choir manual.			
COMBINATIONS.			
1. Forte to great organ.	4. Piano to swell organ.		
2. Piano to great organ.	5. Reversible great to pedal couple.		
3. Forte to swell organ.			

### Music in Kansas City.

KANSAS CITY, December 14, 1888.

Editors Musical Courier:

THIS week has been the musical week of the season. On Wednesday night the Mozart Society gave their first concert of this season. I was not favored with tickets, but cannot refrain from doing justice to this club. They sing only glees and smaller works, but pay much attention to detail, shading and expression. They have much of the fine vocal talent of the city and their work is spoken of in the highest terms. Their director, W. G. Merrihew, is a painstaking and hardworking trainer and deserves credit for his earnest efforts. The society has a membership of about fifty good voices. On Thursday the Kansas City Orchestral Society gave a testimonial to Carl Busch, their talented director. The society is entirely composed of amateurs and the movement to make orchestral music popular deserves every support on the part of true musicians. Mr. Busch has been most self-sacrificing in his efforts and the performance was indeed a pleasant surprise to the large audience which attended in the pretty auditorium of the Y. M. C. A. The society is thirty-two strong, and the flutes (3), clarinets (3), bassoon (1), cornet (1), trombone (1), cello (1), double bass (2) and all the strings acquitted themselves with great credit. The Brahms "Hungarian Dances" were played with surprising fire and exactitude. The cornet did nobly in the romance from "Tannhäuser." The "Polish Dance," Scharwenka, was also well done. It is wise of Director Busch to give lighter numbers by Suppé, as they amuse and are not too difficult. The chief fault with amateur organizations is that they frequently soar too high in their first selections. First build a foundation and then essay symphonies. Busch himself is an artist *honoris causa*. His viola solo, "La Réve," Goltermann, was so pure and sweet and round in tone that it was tumultuously redemanded. All success to Busch and the amateur orchestra. Mr. J. Moodie, late of Edinburgh, Scotland, played an air and variations of De Beriot very creditably. Mr. A. D. Madeira sang a song by Piasuti with full, free tone and easy manner. He has a very fine natural organ and is one of those basses who are pleasant to listen to. Miss Frazier, who has a sweet voice; Mrs. Madeira-Whitelaw, Mr. W. G. Merrihew (tenor) sang some songs most acceptably.

They are all members of the Mozart Club and good specimens of the vocal quality of that body. The concert closed with the "Coronation March" from "Die Folkunger-Kretschmar." We have plenty of good material for an orchestra here. Mr. Busch is a model viola player; he was a member of the Hahnehan (first violin) Danish String Quartet, brought from Copenhagen largely through the influence of Mr. Sogard, Danish Consul here, who, by the bye, writes very good musical items for the "Times." Hulett's orchestra furnish the music for two of the opera houses here, and gave a really fine exhibition of their powers at the recent benefit of the manager (Hermann) of the local German company of actors in the Turnhalle.

Mr. Wheeler, of the Gill's Opera House orchestra, is a musician of rare ability, arranging and condensing for orchestra in an admirable manner. Mr. Behr, of the Ninth Street Theatre (late of the Boston Symphony Orchestra, under Henschel), is a good violinist, arranger and also a fair cellist. Mrs. Behr (*née* Backus) is a pupil of Scharwenka, and is now pianist of the "Festival Chorus." She does excellent work.

There is a rumor that a professional orchestra is soon to be formed here, and such a venture is well timed, for Kansas City is growing very rapidly and musical refinement is spreading. Other pianists of ability here are Fisk, Robbins and Reid. An excellent harmonist is W. V. Jones; vocal teachers, Leib, Merrihew, Barabini, Leroy Moore; vocalists, Mrs. Bernard Donnelly, Miss Tillie Crane, Mrs. Mayo Rhodes, Mr. Joseph Hoare (teacher), and, in fact, quite a large number too numerous to mention in a letter.

I had wellnigh omitted to mention Mr. Horsey, of the Leipzig Conservatory. I have not had the pleasure of meeting him since my arrival here, but know him from a former acquaintanceship in Leipzig, to be an unassuming but thorough musician. Next Monday and Tuesday the "Festival Chorus," 300 strong, under Prof. W. H. Leib, their energetic conductor, will give "The Messiah," with Dora Hennings and Howard M. Yost, of Cleveland, as

outside soloists. The concerts promise to be rare treats for Kansas City audiences, as the members have been at work since September on the choruses. Much of the success of the society is owing to the hard work of Mrs. Behr (pianist) and the business tact of Mr. Cobb, their secretary. I will send you a report of their concerts next week. Your correspondent is giving a course of musical lectures and recitals which are fairly well attended. The subject this afternoon was "The Messiah," when his studio was crowded. Next Friday the subject will be "Beethoven," with analytical recital of his works. Goldmark's suite for piano and violin (Wheeler, violin,) and Widor's suite for piano and organ (Reid, organ) will soon be given at these recitals. We have had the Boston Quintet Club, Mr. Perry (the blind pianist), and are soon to have Camilla Urso and the Ovide Musin Concert Company.

An operatic novelty by a musician well known in Kansas City is soon to be given in Chicago. Much curiosity is felt in the West, as the highest expectations are entertained as to its success. W. WAUGH LAUDER.

KANSAS CITY, December 20, 1888.

In connection with "The Messiah" concerts of the "Festival Chorus" I would fain refrain from criticizing, for I believe that it is not wise to discourage the chorus, and finding fault with the failings of Mr. Leib as a conductor will not bestow upon him the qualities necessary in a leader of musical forces. The chorus has worked hard and deserved the financial success scored by them. W. WAUGH LAUDER.

### Louisville's Musical Requirements.

SINCE October 20, when the Boston Quintet gave one of their admirable concerts before an audience of the most intellectual and musical people of Louisville, this city has been without music, except the very excellent home talent concerts of the Philharmonic Society and piano recitals given at D. H. Baldwin's piano rooms by local artists, among whom the Messrs. Frese, pianists and Henry Burck, violinist, deserve especial mention. H. G. Andres, of Cincinnati, also gave a masterly recital at these rooms of selections from Schubert, Chopin and Liszt. He was assisted by Carolus Brenner, amateur violinist, but painter by profession. Mr. Brenner's long residence and art student life in Munich has made him most delightfully "musikalisch," and a pleasant social addition to art and music coteries.

Some very praiseworthy howling and yelping has been done the past week by the Boston Ideals, redeemed somewhat by Zelle de Lussan's pretty mobile face and amateurish acting.

Tagliapetra's singing at a concert given by the whistler, Alice Shaw, was the best thing on the program. More ear piercing piccolo tones, falsely phrased and discordant tunes never entered the human ears; but people went to see the woman whose advertisements show her to have dined with the Prince of Wales, whistled "My Queen" waltzes to him during the removal of the dishes, confessing herself charmed by the tender filial affection of the prince, who, reminded of his mother by "My Queen" waltzes, spoke so beautifully to the fair whistler of his maternal parent. It was touching—that interview at the dinner table with Wales.

If only some first-class opera or concert troupe would come to Louisville, assisted by a good clog dancer and a trunk full of Worth dresses, which could be hung about the stage for decoration, and a talented drummer to take orders for cheap imitations of said Worth toilettes, it is possible such musical venture would draw. The music must be very marked for crescendo and pianissimo, that the newspaper experts may ring in technical terms in criticism. A printed sketch of the lives of the musicians interpreted, autographies of the star performers, &c., for free distribution among the newspaper critics, would greatly aid these admirable writers to say the proper thing, for it is almost impossible to properly review the rhythmic beat of the clog or the throaty beatings of the average opera company.

The city is full of music teachers, vocalists who teach the pure old Italian method and violinists who were especial favorites of Joachim. The pianist Henry Waller, the "Seraphiel" of New York concert rooms a few years ago, has been invited by a few society people to make Louisville his home. He has taken rooms and now awaits the promised patronage. The theatres have good orchestral directors and fairly good répertoire for the "shows" given, but society parties, church festivals and piano warehouse musicales absorb all the spare cash that might, under more favorable circumstances, support good musical talent and first-class opera. OCTAVIA HENSEL.

December 17, 1888.

### Chicago Correspondence.

CHICAGO, December 22, 1888.

LAST Tuesday evening a pupils' recital of the Chicago Musical College took place at Methodist Church Block. The program was as follows:

Piano, Suite, op. 39.....	Drorak
Vocal, Aria, "Queen of Sheba".....	Gounod
Piano, "Tannhäuser".....	Raff
Vocal, "Dearest Heart".....	Mattei
Violin, Adagio.....	Viotti
Reading, "Guilty or not Guilty?".....	—
Reading, "What the Birds Say".....	—
Vocal, "La Zingara".....	Donizetti
Piano, Polonaise.....	Liszt
Vocal, "Magic Song".....	Meyer-Helmaud
Trío, op. 30, piano, violin and violoncello.....	Jadassohn
Piano, Chopin's "No. 1".....	Chopin
The Artists' Club gave their forty-ninth concert last Tuesday afternoon at the Madison Street Theatre. Mr. August Spanuth played several selections in his usual conscientious manner.	
The event which attracted the most interest among musicians was the piano recital of Miss Marie Geseichap, said to have studied six or seven years under Xavier Scharwenka. The recital was given Thursday evening at Kimball Hall. Her playing was in some respects a disappointment; portions of her program were as nicely given as one could wish for, and her schooling is, in a technical way, excellent. No. 1 on the program, which is appended, was finely done, and No. 5 as badly almost as it was possible to be. As she is said to be but nineteen years of age she may have become nervous and tired.	
Praeludium and Fugue in A minor.....	Bach-Liszt
Sonata, op. 53, in C major.....	Beethoven
Variations sur le thème, "Te Vends des Scapulaires".....	Chopin
Rhapsodie in B minor.....	Brahms
Rigoletto fantasia.....	Verdi-Liszt

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# THE MUSIC TRADE.

## The Musical Courier.

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NEW YORK, WEDNESDAY, DECEMBER 26, 1888.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

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1888.

### Something About the Piano Business.

IN articles with a similar heading to the above, published just one year and two years ago, we gave an outline sketch of the estimated number of pianos made in 1886 and in 1887 and placed the figures at about 48,000 pianos produced that year, and 52,000 in 1887. We anticipated a small increase and believe from the data collected for eight years that our estimate was correct, and that we are also correct in stating that about 52,000 pianos were manufactured in this country in 1887. While some firms produced a smaller number of pianos in 1887 than in 1888, many increased their production, and younger concerns have been making considerable headway in the aggregate output in 1888 over 1887. Prices in wholesale have varied very little, and it must be admitted that the dealers did not complain much on that score. We will reproduce a portion of our statement of 1886.

Some time ago we published this statement on this subject which is apropos at present, and we reproduce it now:

"What becomes of all the pianos" is a question frequently asked. Notwithstanding the immense progress in the manufacture of pianos in this country, the business is still in its infancy, and, as will be found in the statement below, there are barely pianos enough on this continent to supply one each to half of the families now dwelling in the State of New York. Only for the years 1864-70, when, an internal revenue tax being levied on

sales, manufacturers had to make monthly returns of the number of instruments sold and the amount realized, are exact statistics accessible. The following estimate, the result of much research, we believe to be nearly accurate as to the number of pianos made in the United States:

	Yearly Average.	Total.
1780-1820.....	—	2,000
1821-1830.....	2,000	20,000
1831-1840.....	4,000	40,000
1841-1850.....	7,000	70,000
1851-1860.....	10,000	100,000
1861-1870.....	20,000	200,000
1871-1875.....	25,000	125,000
1876-1880.....	30,000	150,000
1881-1885.....	—	212,000
1886.....	—	48,000
1887.....	—	52,000
1888.....	—	56,000

Total..... 1,075,000

That is over a million pianos made in 108 years, of which this year's quota was 56,000, or over 1,000 pianos a week.

Together with those imported we consequently have in use in this country more than 1,000,000 pianos—about 1,200,000. Upon examination of the census tables and the ratio of increase in population, we ascertain that there are about 11,000,000 families in this country and the country is constantly growing. Say that less than one-half—5,000,000—would use pianos (which, of course, is out of the question), that would leave 4,000,000 families to supply.

But let us come down to close figures. Say 2,000,000 families require pianos; that would leave 1,000,000 families to supply. But let us come to still closer figures; let us say that there are no more families to supply except such as purchased pianos originally or inherited them and cannot use them any longer. The old pianos are becoming constantly older and less useful, and to supply this deficiency 52,000 pianos are not sufficient. This number is only 5 per cent. of the whole number made and sold, and much more than 5 per cent. are becoming useless.

We have always contended that the piano business is in its infancy. These figures prove it. It must be remembered that of this million pianos sold to families more than two-thirds are useless, from a musical point of view, and as the country is developing with the utmost rapidity in musical culture the desire to replace the old pianos with new ones grows more rapidly.

To go deeper into the discussion of this question would be futile at present. Sufficient has been said to draw the conclusion that an investment in the shape of a good piano manufacturing business, or a piano business in general, is about as safe, permanent and prospectively bright a step as any business man can make.

Interesting statistics could be gathered from this article; 4,928,000 keys, and also the same number of hammers, were put into pianos this year. Over 225,000 casters were used to roll these instruments from place to place. Millions upon millions of screws of all kinds have been used in the construction of these pianos, and when the screws used in parts, in transportation of parts and in transportation of the instruments are added the number used will pass a million gross. Over 12,000,000 tuning pins and over 1,500,000 single brass agraffes were used. Tons of metal are embraced in the 56,000 pianos made this year, and over 100,000 nickel plated pedal feet were made for attachment to them. Calculations as to the wood, veneers, felts, the glue, cloth, shellac and varnish and all the minutiae could be made on the basis laid out by us, but we have no time for more details.

The piano has become a necessary article in the household of every intellectual family, and in the strata of society which cannot claim intellectuality it is in demand because it is in the fashion. With many persons it has become an absolute necessity for musical purposes, and the manufacture of this the leading musical instrument is for these reasons one of the assured industries of this country.

—Hazleton Brothers did the greatest Christmas trade this year since the establishment of the firm, which is several generations ago.

## STENCIL & CO.

New York, December 12, 1888.

Mr. —, St. Louis, Mo.:

DEAR SIR—In answer to your request for the status of the instruments mentioned below I will give you the same serialism:

1. THE SWICK PIANO.—Lowest grade. Made in a factory called Herlich & Co., Paterson, N. J. Herlich is dead. Swick conducts the factory. They issue a circular in which they state that they are willing to stencil any name on the piano that the purchaser may desire, consequently a stencil racket of the vilest sort.

2. THE HERLICH PIANO.—Same as above.

3. THE WESER PIANO.—Lowest grade. Before Swick went to Paterson his pianos were made at the Weser factory and stenciled Swick or anything Swick wanted. Has long been identified with the stencil.

4. THE CABLE PIANO.—Lowest grade. Stencil, and have recently had a relative with them whose name was stenciled on the Cable piano. The instrument was sold as though made by the relative.

5. WING & SON PIANO.—No such piano factory in existence. Wing & Son have parts of a piano made, such as back, sounding boards and plates; sold after having been strung to parties who have the cases made and get the action, and stencil their names on the piano. A complicated arrangement, but a stencil.

6. THE CORNISH PIANO.—Cornish & Co. are reed organ manufacturers in Washington, N. J. They have been advertising themselves for many years as piano manufacturers. They do not manufacture pianos, but buy low grade stencil trash in New York city and stencil their name on them. Ergo, stencil racket of the worst kind and the piano a stencil fraud.

7. DANIEL F. BEATTY PIANO.—Is selling goods (P. O. address, Washington, N. J., where he does not reside) under false pretenses all the time. His circulars claim that he is a piano manufacturer, which is a fraud. Never did and does not make pianos. Ought to be arrested and tried for selling goods in that manner. Every piano with that name on it is a low, contemptible box and a stencil fraud of the worst kind.

8. BALDWIN & CO. PIANO.—There is no firm of piano manufacturers in this country of that name. As we have frequently said in THE MUSICAL COURIER, the piano stenciled Baldwin is a stencil piano. Every piano the name of which does not indicate its origin is a stencil piano, and should therefore neither be sold nor be bought.

Yours, TRADE EDITOR.

Oliver Ditson, the well-known publisher of music, died in Boston on December 21. He was born in Boston in 1811, received a grammar school education and learned the art of printing. He assumed charge of the printing department of the house of Samuel H. Parker, and in 1834 entered into partnership with Mr. Parker, making the sale of music a specialty. Mr. Parker retired in 1840 and Mr. Ditson conducted the business alone until a partner, Mr. Haynes, was taken in. The firm has houses in New York, Philadelphia, Baltimore and Chicago. Mr. Ditson was prominent in Boston musical circles, a patron of all musical enterprises and a director of the Handel and Haydn Society. He was president for twenty-five years of the Continental Bank. He married Catherine Delano, of Kingston, Mass., in 1840 and leaves several children.

THE above was printed in the New York "World" of last Saturday. Mr. Ditson was one of the great successes in the musical line in this land, but if the truth be uttered (something which this paper is in the habit of doing) it must be said that no name is printed on worse material, falsely called music, than that of the late Mr. Ditson. If anyone is responsible for the dissemination of trash and the perpetuity of native rot it is the firm of Oliver Ditson & Co., and it would be a shame and an outrage upon musical art to permit this sad event to pass without that kind of comment which it deserves. If it is a success to make a million or more dollars by publishing such works as came and come from the press of Oliver Ditson & Co., then all efforts in the direction of good music are naturally of no consequence.

Let the truth prevail!



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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

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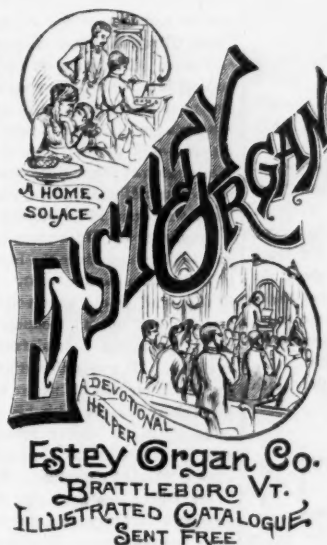
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## CHICAGO.

## Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
236 STATE-ST.,  
CHICAGO, DECEMBER 22, 1888.

THERE is little business being done that can be traced directly to the holiday cause, and there is not on an average as large a business done this year as there was last season at this time.

Mr. O. L. Braumüller, of the Schubert Piano Company, spent a few days here this week.

Mr. R. S. Howard, representing the Sohmer and Hallett & Cumston, was also here a day or two. Mr. Howard is looking well again—remarkably so after such a severe illness.

Four valuable patents have recently been granted Mr. Melville Clark, and those which have not already been adopted by the Story & Clark Organ Company will soon be.

Lieutenant Governor Fuller, Mr. Hawley and the Estey designer, Mr. Hinkle, have been paying the city a visit. The business of the St. Louis house of Messrs. Estey & Camp has been very large in a retail way, and Mr. E. N. Camp, a son of Mr. I. N. Camp, has been there for the last two months helping them out.

Mr. J. R. Mason, of the Sterling Company, is back in Chicago and will remain here until about the first of the coming year. Mr. Mason says business at the factory is exceedingly brisk, with plenty of orders ahead. The New York warehouses having fulfilled the mission for which they were established, and the company not desiring to do any retail business, have been discontinued. The address of the Sterling Company is now either Derby, Conn., or 236 State street, Chicago, Ill.

Mr. A. de Anguera and Mr. Roberson, the outside salesman for the Shoninger Company, bought a couple of tickets in the Louisiana Lottery just for a flyer and drew \$200.

Two of the handsomest organs ever seen in this city are to be found in the warehouses of the Kimball Company. One is a natural colored mahogany, made to order for a customer, and a beautiful chapel in light wood. Both these organs have a pipe-like quality of tone.

Messrs. Smith & Co., who were recently reported as closed out in Little Rock, Ark., have opened a store in St. Louis, Mo.

Mr. Drummond, with the Weber house, says last week he was figuring where to find room for his pianos and this week he is seeing how he can distribute the remainder of the stock so as to make it look as though he had some. In short, the Weber house have far exceeded their last year's holiday trade.

Messrs. Steger & Co. have had a decidedly better trade than last year, their last week's trade being something remarkable, 23 pianos being their *bona fide* sales for this week.

The Shoninger Company are also exceptions, they also having done well during the past month.

## Oliver Ditson.

MR. OLIVER DITSON, whose name is a household word in this country wherever music is sung or taught, died yesterday afternoon at 4:30 o'clock at his home, No. 8 East Brookline-st., this city. His death was not entirely unexpected, as he had been ill since 15 months ago, when symptoms of disease of the brain were first noticed. He did not, however, give up attending to his business affairs until last February, although his case was pronounced hopeless two months previously. He suffered a severe fall down the steps of his residence at that time, and since then had been confined to his house, and had gradually failed in health.

As a result of the brain trouble he had two or three attacks of paralysis, the last of which occurred about four months ago while at his summer residence at Swampscott, and after being removed to his Boston home he was confined to his bed; before that he was able to walk about a little, although somewhat enfeebled. About Tuesday last there was a marked change in his condition, and on Thursday about noon, after a word or two with his wife, who could not understand what he said, but knew that he was trying to speak to her, he became unconscious and remained so up to the time of his death. But during the time previous to Thursday he was perfectly rational and knew the members of his family. The funeral services will be held in Trinity Church on Sunday at 1.30 o'clock.

Mr. John C. Haynes, who has been a partner with Mr. Ditson for 31 years, was seen last evening and gave the following facts:

Oliver Ditson was for many years the oldest music publisher in the United States, and his name has been identified with the history of the music trade in Boston. Moreover, he was an enterprising and a highly esteemed and respected citizen. He was born October 21, 1811, at the lower end of Hanover-st., in this city, nearly opposite the house known as the residence of Paul Revere, and he received his education in the city grammar schools. At the age of 12 years he graduated at the head of his class. He was allowed to choose between continuing his education and preparing for a mercantile career, and preferred the latter. His father, Joseph Ditson, was at one time a well-to-do merchant, but owing to the loss of ships during the war between France and Spain in the early

part of the century he became a poor man, so that Oliver "began on nothing," and was the architect of his own fortune. He was one of 7 sons, but one of whom is still living—Mr. James L. Ditson, a retired sea captain, of Princetown.

After graduating from school young Ditson learned the art of printing of Isaac Butts. He was associated with Mr. Alfred Mudge, the well-known printer, and others, in an office in what was then known as Sweetzer's-court. Mr. Ditson had charge while there of the printing of Col. Samuel H. Parker, who kept a book store on Washington-st., near Franklin-st. Colonel Parker kept a circulating library, and had a small stock of sheet music of only a few inches in height, and was engaged in the enterprise of republishing the Waverly novels, which were set up and printed as soon as possible after the copy arrived via the Liverpool packet ship. Colonel Parker's book store was burned about 1834. Following that he found a temporary place in part of the store of Munroe & Francis, and finally and more permanently in a portion of the celebrated "Old Corner Book Store," kept by Mr. William D. Ticknor, corner of Washington and School streets.

Young Ditson had been errand boy, and did the general work of the office, and attracted particular attention on account of his earnestness and good ways, so that when he reached the age of 21 he was taken as a partner, the firm being Parker & Ditson, and the store was changed to a music store. In 1840 Colonel Parker retired from the firm, and Mr. Ditson became the sole proprietor, and the business was then conducted in his name.

About this time he was married to Miss Catherine Delano, who was a daughter of Benjamin Delano, of Kingston, Mass., a prominent shipowner and a lineal descendant of Governor Bradford. Five children were born to them, only two of whom are now living, Mrs. Burr Porter and Mr. Charles H. Ditson, the junior partner of the Ditson & Co. firm, and who is in charge of the New York branch of the house. One of the sons, James Edward, at the time of his death, six years ago, was the manager of the Philadelphia branch. Another son, Frank Oliver, died two years ago, having been an invalid several years. The youngest child, a daughter, died in infancy. In 1845 Mr. John C. Haynes entered the employ of Mr. Ditson as a young man fresh from school, and in 1857 the firm was changed to Oliver Ditson & Co. by the admission of Mr. Haynes as a partner. In 1857 Mr. Ditson built at No. 451 Washington-st., ever since occupied by the firm, and in 1877 rented the adjoining store, No. 449, to satisfy the constantly increasing demand for more room.

In politics Mr. Ditson was in his younger days an old-fashioned Whig, and since the formation of the Republican party he had been a member of it. He voted for General Harrison in 1840, and would have voted for his grandson at the recent election had not his sickness prevented. He was often solicited to accept a candidacy for public office, but always declined. He was a Unitarian in his religious belief, but during the latter part of his life had been in the habit of attending Trinity Church with his daughter, Mrs. Porter. He was quite active in Sunday school work, was a good singer, and took great interest in glee club music, being a member of the once celebrated glee club of Boston.

Mr. Ditson early became a member of the Mechanic Apprentices' Library Association, which has graduated many able business men. That association is still in existence, but in a state of suspended animation. Manufacturing by machinery has rendered the association obsolete so far as its apprenticeship administration was concerned, and the Public Library has rendered valueless its library. But in its day it did a good work. Then and throughout his earlier career he was always at the opera, and developed a love for music and a critical taste.

Mr. Ditson was for years identified with the banking interests of Boston and held a high place in financial circles. For about 25 years he was president of the Continental National Bank of this city, and at the time of his death he was one of the directors. In 1865 Mayor Lincoln presented him, on behalf of the stockholders, a silver service, and stated that the enviable position and success of the bank were largely attributable to the wise forethought and persistent industry of the president. Martin Millmore executed a bust of Mr. Ditson, and in 1870 it was presented to him by his bank associates. He was a member of the board of government of the Home for Aged Men, on Springfield-st., of which he was one of the founders, and also a director of the Boston Safe Deposit Company, and a trustee of the Franklin Savings Bank. Mr. Ditson had been a leading spirit in the Händel and Haydn Society, and it was his purse which largely made up the deficiencies attending the great jubilees. His success in life was due to a natural talent for business, an untiring perseverance, strict business habits, great energy, good judgment, foresight and fair dealing. His life was one of the best examples of a vigorous business intellect, and one of which even this country of enterprise and merchant prowess may be proud.

Soon after Mr. Ditson entered business life music was immensely popularized by its introduction into the public schools. There also began a rapid development of musical taste and culture. To the demands thus created Mr. Ditson became a shrewd and satisfactory purveyor. As one of his intimate acquaintances once remarked: "All the incidents there are in Mr. Ditson's life are told when it is said that for more than 40 years he came to the store at 8 o'clock in the morning and went home at 5 o'clock in the afternoon."

While this is exaggeration, it suggests the truth, for Mr. Ditson's life, largely successful, was altogether uneventful. He lived by the same exact method on which his business was conducted. He strictly attended to his life work. He published extensively, but always with good judgment, and added a piano and organ department to the business. At one time he had over 800 pianos rented, all the details being carried on by himself. The name of Ditson got to be known outside as well as in Boston. The business continued to increase, the publishing ventures were very profitable, unsuccessful firms were bought out, and a partner became a necessity. In private life Mr. Ditson bore a character marked all through life by continued deeds of charity and benevolence.

His reputation for integrity and honest dealings has always been proverbial. He began his business career as a small, unknown publisher, and ended it as the largest music publisher in the country. Wherever music is played, sung or taught, the publications of his house are found and his name is a household word.

A single anecdote has made Mr. Ditson famous throughout the land, and "Yours truly, O. Ditson," is a well-worn ejaculation. The true version of that notable anecdote was given several years ago to a well-known citizen of this city, who, in turn, gives it to the writer. The story was "founded on fact," the incident occurring more than 40 years ago. He then belonged to a gay set of young men, and on one occasion the telling of stories was in order. One of the brightest in the company had told "a good one," which raised a roar.

Young Ditson was called upon to follow. He was nonplussed. He could not back out, and he dreaded an anticlimax. A brilliant thought came to him like an inspiration, and he began. He said that a few days previously he had been invited to dine with a family and other invited guests who were very religious. At the table, he being mistaken for a theological student, he was invited to "ask the blessing." Being in a reverential mood that afternoon, he proceeded to comply. He started off successfully, warmed up to it, and had no trouble at all in continuing the exercise. But when he came to a point where he considered that enough had been said, he found no way to conclude. He could keep on, but he couldn't stop in any decent manner. Then he thought of his accustomed style of winding up an epistle in business. He at once ended the agony by using the expression: "Yours truly, O. Ditson." This story put the other fellows all into the shade and relieved its perpetrator from a mortifying dilemma. Mr. Ditson declared that it was only a story told by himself, and that he never was really in such embarrassment at a dinner table.—Boston "Herald."

## How Celluloid is Made.

WHILE everybody has heard of or seen or used celluloid only a few know what it is composed of or how it is made. The following is a description of the process carried out in a factory near Paris for the production of celluloid:

A roll of paper is slowly unwound, and at the same time is saturated with a mixture of 5 parts of sulphuric acid and 2 parts of nitric acid, which falls upon the paper in a fine spray. This changes the cellulose of the paper into pyroxylin (gun cotton). The excess of the acid having been expelled by pressure, the paper is washed with plenty of water until all traces of acid have been removed. It is then reduced to a pulp and passes on to the bleaching trough.

Most of the water having been got rid of by means of a strainer, the pulp is mixed with from 20 to 40 per cent. of its weight in camphor, and the mixture thoroughly triturated under millstones. The necessary coloring having been added in the form of powder, a second mixing and grinding follows.

The finely divided pulp is then spread out in thin layers on slabs, and from 20 to 25 of these layers are placed in a hydraulic press, separated from one another by some sheets of thick blotting paper, and are subjected to a pressure of 150 atmospheres until all traces of moisture have been gotten rid of. The matter is then passed between rollers heated to between 140° and 150° Fahr., whence it issues in the form of elastic sheets.—"The Inventor."

## The Trade.

—The Moline "Dispatch" says:

The Pipe Organ Company has a contract for putting a large organ in the Catholic Cathedral at Kansas City.

—The "Edna" is the name of the new Ohio organ.

—Stannard, of the New England Organ Company, dropped into this office last week.

—Stelle & Seeley will open business in Scranton on March 15, 1889, the day originally set for the opening of that new wareroom and business.

—We have before us the new catalogue of Messrs. William Bourne & Son, the Boston piano manufacturers, whose new warerooms are located at 224 Tremont-st. The catalogue is gotten up without regard to cost and is as handsome in all respects as the best efforts in that direction can show. The cuts of all the various styles of Bourne uprights are excellent specimens of the woodcutter's art. It may not be generally known that Messrs. Bourne & Son are established over 50 years, the business having been founded in 1837.



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*Grand, Square and Upright*

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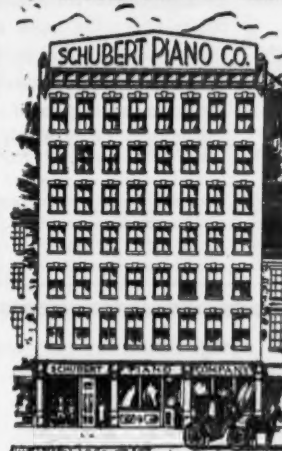
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## Philadelphia Chat.

THE Philadelphia "News" prints the following interviews with piano men:

Blasius & Sons say that the piano trade is most excellent—fully equal to that of last year. They still make a feature of the Steinway.

William D. Dutton reports trade active. He is making a run on the Hardman uprights and the Bluthner grand. The latter is imported from Leipzig, Germany. It has the novel feature of a fourth string in the upper register, which is not struck by the key.

C. J. Hepe speaks with pride of his success with the Steck piano. He is handling the Lindeman and the Smith American pianos.

At Fisher's piano warerooms the Decker Brothers pianos, grand, square and upright, and the Haines upright are the leading features, and trade is reported very brisk.

At Schomacker's warerooms I was told that the demand for the Schomacker gold string piano is increasing so rapidly that the facilities of the factory must soon be increased.

## Holiday Pianos.

A FEW TIMELY SUGGESTIONS—WHERE TO BUY AND HOW TO SELECT THEM.

AN average person who starts out with the intention of purchasing a piano, and undertakes to examine the instruments of the various makers, is very apt to become thoroughly confused before making the rounds of one-half of the piano stores; and after hearing the different representations in regard to points of superiority, difference of construction, tone, action, touch, &c., is likely to become dazed and purchase some inferior piano, when the same expenditure would likely buy a piano of an established reputation. There are few experts that, regardless of the name of an instrument, could decide within \$25 or \$50 of the actual value of different instruments. This being the case, how can the average person expect to obtain the best value when relying on his own judgment entirely? It would seem to be the common sense plan to go to some house that has age, experience, and is unquestionably reliable, and that will give a written guaranty that the piano purchased is exactly as represented, and warrant the same for a term of years. Unquestionably Chicago possesses several houses that answer this description. The foremost among these is the W. W. Kimball Company, who have been in business in Chicago for over 30 years, who pay cash for everything, have unlimited capital and whose note has never gone to protest.

In addition to the Hallet & Davis pianos, which have been manufactured for the last fifty years, and which are used and recommended by the greatest musicians of Europe and America, they have the favorite Emerson and Kimball pianos and Kimball organs.

The Emerson pianos have been manufactured for over 30 years, and are first class in quality, yet moderate in price. It is estimated that there are nearly 100,000 of these pianos in the homes of the cultivated people of the United States.

The Kimball Company have been manufacturers of the Kimball organ for a number of years, and not only supply a large portion of the American trade, but export large numbers to almost every civilized country on the face of the earth. Within the last year this company have built a large piano factory, which immediately adjoins their organ factory and is

connected with the same, thereby placing the entire plant under one system, one management and one operating expense. They are thus enabled to manufacture and furnish a first-class piano at one profit and at a price within the reach of all.

The new Kimball piano is spoken of very highly by musicians and those most competent to judge of its merits.

The Kimball Company receive time payments on all their sales and take old instruments in exchange at their fair cash value. They also have one entire store devoted to their bargain department, where all instruments are placed that are taken in exchange or have been rented or used for any length of time. In this department can always be found standard instruments which have had but little use, and can be bought at very low prices and on very reasonable terms. We believe that the interests of intending purchasers will be best subserved by dealing with a house of this character.—Chicago "Herald."

## Offered for Sale.

THE factory of Wm. C. Schaeffer is offered for sale by his widow. It is located at 513 Master-st., Philadelphia, and includes patterns, tools, benches, material, &c., sufficient to produce two or three pianos a week if properly conducted. Address care of this office; the scales are good.

## The Behning in Philadelphia.

M. R. W. H. SCHERZER, the Philadelphia agent of the Behning piano, writes: "The Christmas demand has almost cleaned us out of Behning pianos, the ebony, walnut and mahogany being the preferred wood. The excellence of the Behning pianos is so well known in Philadelphia that their popularity increases from day to day. The sale of cheaper grade of pianos is somewhat slack, but we are disposing of the higher class articles right along. In fact we have sold in 1888 one-third more Behning pianos than we formerly did. We sell 6 uprights to one square; 8 of the Behning pianos sold in the past few days are all intended for Christmas presents. Competition here in Philadelphia is strong, but the Behning pianos being so well made in every detail and manner possible, this high grade instrument does not suffer much by it, especially with many musical people, among whom this piano is now very generally used."

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ONE of the oldest and most reliable concerns in the piano trade in Boston, and, for that matter, in the country, is the Hallet & Davis Company, of Boston. Its factory is one of the largest and most complete to be found anywhere. It is located on Harrison-ave., between Brookline and Canton streets, and takes up an entire block. Here the company makes all the parts of its pianos except the hardware, a thing which is done by only three other piano manufacturing firms in the country. In the construction of pianos, it may be said, as well as in other branches of manufacturing, age alone supplies experience, and age, under an enterprising and well directed management, implies resources and ample means for all the essentials that are needed in the construction of a first-class piano, and it means, too, in its most eco-

nomical form. The house of Hallet & Davis has been established nearly 50 years and has been from the first steadily progressive.

Besides making all parts of its instruments in its own factory, such as actions, hammers, &c., it has every convenience that can be afforded by new and improved machinery. The instruments here made are so excellent that the company not only guarantees perfect satisfaction to purchasers, but warrants every instrument it sells for five years. To show how it has fared in competition with other makers at public exhibitions it may be said that pianos of this company's make have received 73 first prizes. With its latest improvements and recent patents the company can produce pianos that are unexcelled by any others made in the country. This comes from being not only abreast but ahead of all competition in this special line of manufacture. In looking over the company's catalogue, indorsements of the Hallet & Davis pianos can be found from a number of gentlemen eminent in the musical profession, such as Dr. Franz Liszt, Johann Strauss, Franz Abt, B. J. Lang, P. S. Gilmore, Carlyle Petersilea, Edmund Neupert, Emil Liebling and many others, including many musical instructors of schools and colleges throughout the country, all of whom use the Hallet & Davis pianos, and bear the most unqualified testimony as to their excellence.

Among the large educational patrons of these pianos is the New England Conservatory of Music, of Boston, where nearly 100 of them are in daily use. To give an idea of the appreciation of these pianos, a letter (and it is only one of hundreds) from E. M. Shorner, of the Ovide Musin Concert Company, at Plattsburg, N. Y., to the Hallet & Davis Company's Western agents, may be quoted in part: "You may, indeed, be proud to represent the Hallet & Davis Piano Company in your territory. They make an instrument that for nicety of action (so responsive to the most delicate changes of touch), rich and sympathetic quality of tone and sustained singing capacity stands in the very front rank of the pianos of the day, both in Europe and America, and has never been surpassed." T. B. Terry and family, of Hudson, Ohio, write of a piano recently received: "In tone it is simply superb, the equal of any grand we ever heard. After looking over the interior workmanship, we would not consider your five years' warrant at all necessary. As the writer did his boyish pounding on one of your instruments 35 years ago, that is still a first-class piano, although rather out of date to look at." The Chicago "Indicator," a standard Western musical publication, of a late date, says: "It is certain that more of Hallet & Davis' pianos have been sold in the city of Chicago than of any other two makes in existence."

The stock of pianos at the Hallet & Davis commodious warerooms, at 179 Tremont-st., is large and complete, consisting of many fancy styles in French walnut, mahogany, oak and rosewood, and a visit and inspection of these fine instruments will well repay anyone, and give a good idea of the progress made in the production of really fine pianos.

—Among patents recently granted are the following:

To W. D. Parker, for pneumatic wind for musical instrument.....	No. 394,006
W. D. Parker, for pneumatic action for musical instrument.....	394,005
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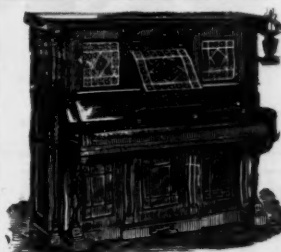
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